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And then I lay upon a quiet shore, and my gentle Alice bent over me, saying, "Live Arthur: I forgive you. You are come to peace and home at last."

Thank heaven, the fever has left me now, and I have been out for the first time to-day. I have been to Lord N——'s regarding poor Boyno; for, on recovering, almost my first thoughts were of my promise yet unfulfilled to him, and I was sadly afraid my good offices would come too late.

Lord N—— was a white-haired statesman, with a large forehead and sharp gray eyes, that seemed very capable of reading your secret thoughts and concealing his own. He gave me a bland, quiet greeting, which was neither condescension or stiffness, but partook of the nature of both.

"Boyno? Boyno?" he said, reflectively, as I named my errand. "Do you know this man has deceived you regarding his name?"

"I beg pardon, I have not been deceived. M. Boyno informed me that for some private reason, he had concealed his name; but he is quite willing to give it, if necessary."

The nobleman smiled and glanced at me with a degree of curiosity.

"Why do you take an interest in this Polish refugee?" he asked.

"Simply because he lodged in the same house in London with me, and we became slightly acquainted. He allowed me to take his portrait, and I am anxious to do him any service in my power. I know very little of M. Boyno; but he seemed a friendless, unhappy man, and I pitied him."

Well, he has friends somewhere, at any rate; you are the third person who has come to me with petitions for him. But the man has got quite a false idea into his head. He knows that I have sympathy for the Polish exiles; and he fancies, I suppose, that I shall send an armed body to escort him in triumph from the prison. Pshaw! it is all a farce. He said some foolish things, and the penalty is a few weeks' confinement."

"Then I have intruded upon your lordship to no purpose?"

"The fact is, Mr. Brocklebanke, you have come too late. M. Boyno will walk out of prison to-morrow night, and any further intervention of mine would, I think, be fruitless. Should this gentleman, however, in whom you take so warm an interest, be disposed to accept of such trifling assistance as I have been pleased to give his unfortunate fellow-countrymen, I can only say I shall be happy to grant it. But excuse me for asking, do you think him a quiet, respectable character—one whom you could trust?"

"That is rather a difficult question. I have, however, been favorably predisposed towards him."

"One or two circumstances have given me suspicion; there is a man in Rome who has been hunting in every quarter for him; to-day he came here, to see if he could not get an order to visit the prison; the two must be leagued together, and I always mistrust the friendship of such characters."

"Chojnacki again!" I exclaimed, "I know that man."

"Chojnacki—that was the name he gave me, and you know him Mr. Brocklebanke?"

"I have seen him; he was on the search for Boyno then. There is some curious mystery about the two men."

"There certainly is; but I dare say not worth the finding out. However, send Boyno to me."

I then took my leave, and, having found my sharp friend Luigi Picini, dispatched him to the prison with a short slip of paper for Boyno, merely containing the words: "I have been ill, but will see you to-morrow."

To-morrow my trust will be fulfilled. Then I shall journey on towards Florence, and leave behind me the glorious fatal atmosphere of Rome—forever?

(To be Continued.)

LIVES OF THE EARLY PAINTERS.

BY MRS. JAMESON.

RAPHAEL SANZIO D'URBINO.

Born 1483, died 1520.

(Concluded.)

7. THE CHARGE TO ST. PETER.

"Feed my sheep"—JOHN 21: 16.

Christ is standing and pointing with the right hand to a flock of sheep; his left hand is extended towards Peter, who, holding the key, kneels at his feet. The other ten apostles stand behind him, listening with various gestures and expression to the words of the Saviour. In the background a landscape, and on the right the Lake of Gennesareth and a fisher's bark. In the tapestry the white robe of our Saviour is strewn with golden stars, which has a beautiful effect, and doubtless existed in the cartoon, though no trace of this is now visible.

As the transaction here represented took place between Christ and St. Peter only, there was little room for dramatic effect. Richardson praises the introduction of the sheep, as the only means of making the incident intelligible; but I agree with Dr. Waagen that herein Raphael has perhaps, in avoiding one error, fallen into another, and, not able to give us the real meaning of the words, has turned into a palpable object what was merely a figurative expression, and thus produced an ambiguity of another and of a more unpleasant kind.

The figure of Christ is wonderfully noble in conception and treatment; the heads of the apostles finely diversified: in some we see only affectionate acquiescence, dutiful submission; in others wonder, displeasure, and jealous discontent. The figures of the apostles are in the cartoon happily relieved from each other by variety of local tint, which cannot be given in a print, and hence the heavy effect of the composition when studied through the engraving only.

These are the subjects of the famous Cartoons of Raphael. To describe the effect of the light and sketchy treatment, so easy, and yet so large and grand in style, we shall borrow the words of an eloquent writer.

"Compared with these," says Hazlitt, as finely as truly, "all other pictures look like oil and varnish; we are stopped and attracted by the coloring, the pencilling, the finishing, the instrumentalities of art; but here the painter seems to have flung his mind upon the canvas. His thoughts, his great ideas alone, prevail; there is nothing between us and the subject: we look through a frame and see Scripture histories, and are made actual spectators in miraculous events. Not to speak it profanely, they are a sort of a revelation of the subjects of which they treat; there is an ease and freedom of manner about them which brings preternatural characters and situations home to us with the familiarity of every-day occurrences; and while the figures fill, raise, and satisfy the mind, they seem to have cost the painter nothing. Everywhere else we see the means; here we arrive at the end apparently without any means. There is a spirit at work in the divine creation before us; we are unconscious of any steps taken, of any progress made; we are aware only of comprehensive results—of whole masses of figures, the sense of power supersedes the ap-

pearance of effort. It is as if we had ourselves seen these persons and things at some former state of our being, and that the drawing certain lines upon coarse paper by some unknown spell brought back the entire and living images, and made them pass before us, palpable to thought, feeling, sight. Perhaps not all this is owing to genius; something of this effect may be ascribed to the simplicity of the vehicle employed in embodying the story, and something to the decaying and dilapidated state of the pictures themselves. They are the more majestic for being in ruins. We are struck chiefly with the truth of proportion, and the range of conception—all made spiritual. The corruptible has put on incorruption; and amidst the wreck of color and the mouldering of material beauty, nothing is left but a universe of thought, or the broad imminent shadows of calm contemplation and majestic pains."

There exist two sets of copies of the same size as the originals: one executed by Sir James Thornhill, and presented by the Duke of Bedford to the Royal Academy; and another set presented by the Duke of Marlborough to the University of Oxford.

It is a matter of regret, but hardly of surprise, that the cartoons have never yet been adequately engraved. The first complete series which appeared was by Simon Gribelin, a French engraver, who came over in 1680, and was published in the reign of Queen Anne. The prints are small, neat memoranda of the compositions, nothing more.

The second set was executed by Sir Nicholas Dorigny, who undertook the work under the patronage of the government, and presented to the king, George I., in 1719, two sets of the finished engravings; on which occasion the king bestowed on him a purse of one hundred guineas, and at the request of the Duke of Devonshire, knighted him. These engravings are large, and tolerably but coarsely executed, and are preferred by connoisseurs; but on the whole they are poor as works of art.

There are two small sets in mezzotint, and another small set by Filtler.

The set of large engravings by Thomas Holloway was begun by him in 1800, and was not quite completed at his death, in 1826. These engravings have been praised for the "finished and elaborate style in which they have been executed," and they deserve this praise; but, as transcripts of the cartoons they are altogether false in point of style. They are too metallic, too mechanical, too labored: a set of masterly etchings would better convey an impression of the slight, free execution, the spiritual ease, of the originals. These engravings give one the idea of being done from highly-finished, deeply-colored oil-pictures.

Since 1837 a large set has been commenced by John Burnett, in a mixed, rather coarse style, but effective and spirited; they are sold at a cheap rate.

Lastly, a set has been commenced by Mr. L. Griner, whose exquisite taste and classical style of engraving, as well as his profound acquaintance with the works and genius of Raphael, render him particularly fit for the task.

Raphael finished these cartoons in 1516. They are all from fourteen to eighteen feet in length, and about twelve feet high; the figures above life-size, drawn with chalk upon strong paper, and colored in distemper. He received for his designs four hundred and thirty-four gold ducats, (about six hundred and fifty pounds) which were

paid to him, three hundred on the 15th of June, 1515, and one hundred and thirty-four in December, 1516. The rich tapestries worked from these cartoons, in wool, silk, and gold, were completed at Arras, and sent to Rome, in 1519. For these the pope paid to the manufacturer at Arras fifty thousand gold ducats; they were exhibited for the first time on St. Stephen's Day, December 26, 1519. Raphael had the satisfaction, before he died, of seeing them hung in their places, and of witnessing the wonder and applause they excited through the whole city. Their subsequent fate was very curious and eventful. In the sack of Rome, in 1527, they were carried away by the French soldiery; but were restored in 1553, during the reign of Pope Julius III., by the Duc de Montmorenci, all but the piece which represented the Coronation of the Virgin, which is supposed to have been burned for the sake of the gold thread. Again, in 1798, they made part of the French spoiliations, and were actually sold to a Jew at Leghorn, who burnt one of them for the purpose of extracting the precious metal contained in the threads. As it was found, however, to furnish very little, the proprietor judged it better to allow the others to retain their original shape, and they were soon afterwards repurchased from him by the agents of Pius VII., and reinstated in the galleries of the Vatican. Several sets of tapestries were worked from the cartoons; one was sent as a present to Henry VIII., and after the death of Charles I. sold into Spain; another of the same set was exhibited in London about a year ago, and has since been sold to the King of Prussia.

While all Rome was indulging in ecstasies over the rich and dearly-paid tapestries, which were not *then*, and are still less *now*, worth one of the cartoons, these precious productions of the artist's own mind were lying in the warehouse of the weaver at Arras, neglected and forgotten. Some were torn into fragments, and parts of them exist in various collections. Seven still remained in some garret or cellar, when Rubens, just a century afterwards, mentioned their existence to Charles I. and advised him to purchase them for the use of a tapestry manufactory which King James I. had established at Mortlake. The purchase was made. They had been cut into long slips about two feet wide, for the convenience of the workmen, and in this state they arrived in England. On Charles' death, Cromwell bought them, at the sale of the royal effects, for three hundred pounds. We had very nearly lost them again in the reign of Charles II.; for Louis XIV. having intimated, through his ambassador Barillon, a wish to possess them at any price, the needy, careless Charles was on the point of yielding them, and would have done so but for the representations of the Lord Treasurer Danby, to whom, in fact, we owe it that they were not ceded to France. They remained, however, neglected in one of the lumber-rooms at Whitehall till the reign of William III., and narrowly escaped being destroyed by fire when Whitehall was burned, in 1698. It must have been shortly after that King William ordered them to be repaired, the fragments pasted together, and stretched upon linen; and being just at that time occupied with the alterations and improvements at Hampton Court, Sir Christopher Wren had his commands to plan and erect a room expressly to receive them—the room in which they now hang.

In the Vatican there is a second set of ten tapestries, for which Raphael gave the original de-

signs; but he did not execute the cartoons, and the style of drawing in those fragments which remain is not his. A very fine fragment of one of these cartoons, *The Massacre of the Innocents*, is in our National Gallery. It is very different in the style of execution from the cartoons at Hampton Court, and has been painted over in oil, when or by whom is not known, but certainly before 1730. The subjects of the second set were all from the life of Christ, and were as follows:

1. The Slaughter of the Innocents.
2. The Adoration of the Shepherds.
3. The Adoration of the Magi.
4. The Presentation in the Temple.
5. The Resurrection.
6. The Noli me Tangere.
7. The Descent into Purgatory.
8. Christ and the Disciples at Emmaus.
9. The Ascension.
10. The Descent of the Holy Ghost.

The tapestries of these subjects still hang in the Vatican, and all have been engraved.

The fame of Raphael had by this time spread to other countries. Horace Walpole, in the "Anecdotes of Painting," assures us that Henry VIII., who on coming to the throne was desirous of emulating Francis I. as a patron of art, invited Raphael to his court; but he does not say on what authority he states this as a fact. At all events, the young king was obliged to content himself with the little St. George sent to him by the Duke of Urbino, as a specimen of Raphael's talent; and with Holbein, whom he soon after engaged in his service, as his court painter—perhaps the best substitute for Raphael in point of original genius then to be obtained by offers of gold or patronage. Francis I. was also most anxious to attract Raphael to his court; and not succeeding, he desired to have a picture by his hand, leaving him the choice of subject. As Raphael had chosen St. George as the finest subject for the King of England, he now, with equal propriety and taste, chose St. Michael, the patron saint of the most celebrated military order in France, as likely to be the most acceptable subject for the French king, and represented the archangel as victorious over the Spirit of Evil. The figures are as large as life. St. Michael, beaming with angelic beauty and power, stands with one foot on the Evil One, and raises his lance to thrust him down to the deep. Satan is so represented that very little of his hideous and prostrate form is visible, the grand victorious spirit filling the whole canvas and the eye of the spectator. The king expressed his satisfaction in a right royal and graceful fashion, and rewarded the artist munificently. Raphael, considering himself overpaid, and not to be outdone in generosity, sent to the king his famous Holy Family (called The Large Holy Family, because the figures are life-size,) in which the Infant Christ is seen in the act to spring from the cradle into his mother's arms, while angels scatter flowers from above. Engravings and copies without number exist of this famous picture. The original is in the gallery of the Louvre. Raphael sent also his St. Margaret overcoming the Dragon, a compliment apparently to the king's favorite sister, Margaret, Queen of Navarre; this also is in the Louvre. When they were placed before Francis I., he ordered his treasurer to count out twenty-four thousand livres (about three thousand pounds, according to the present value of money,) and sent it to the painter with the strongest expression of his approbation. At a later period he purchased the beautiful portrait

of Joanna of Aragon, vice-queen of Naples, which is also in the Louvre.

About the same period (that is, between 1517 and 1520) Raphael painted for the convent of St. Sixtus, at Piacenza, one of the grandest and most celebrated of all his works, called, from its original destination, the Madonna di San Sisto. It represents the Virgin standing in a majestic attitude; the Infant Saviour enthroned in her arms; and around her head a glory of innumerable cherubs melting into light. Kneeling before her we see on one side St. Sixtus, on the other St. Barbara, and beneath her feet two heavenly cherubs gaze up in adoration. In execution, as in design, this is probably the most perfect picture in the world. It is painted throughout by Raphael's own hand; and as no sketch or study of any part of it was ever known to exist, and as the execution must have been, from the thinness and delicacy of the colors, wonderfully rapid, it is supposed that he painted it at once on the canvas—a creation rather than a picture. In the beginning of the last century the Elector of Saxony, Augustus III., purchased this picture from the monks of the convent for the sum of sixty thousand florins (about six thousand pounds), and it now forms the chief boast and ornament of the Dresden Gallery. The finest engraving is that of Frederic Miller, good impressions of which are worth twenty or thirty guineas; but there is also a very beautiful and faithful lithograph by Hofstangel, which may be purchased for half as many shillings.

For his patron Agostino Chigi, Raphael painted in fresco the history of Cupid and Psyche. The palace which belonged to the Chigi family is now the Villa Farnesina, on the walls of which these famous frescoes may still be seen in very good preservation. In Griner's admirable work on the "Decoration of the Palaces and Churches of Italy," there is a perspective view of the corridor of the Farnesina, showing how this beautiful series of compositions is arranged on the ceiling and walls. In the same palace he painted the Triumph of Galatea. In this fresco he was greatly assisted by Giulio Romano.

During the last ten years of his life the fame of Raphael was very much extended by means of the engraver Marc Antonio Raimondi, who, after studying design in the school of Francia at Bologna, betook himself to Rome, and gained the admiration and good-will of Raphael by the perfect engravings he made from some of his beautiful works. Marc Antonio lived for some time in Raphael's own house, and engraved for him and under his directions, the most wonderful creations of the mind of Raphael, of which there exist no finished pictures, and in some cases no drawings nor memoranda. Among these may be mentioned a few which are to be found in the Print-room of the British Museum:—1. The Lucretia, a single figure, wonderfully beautiful. 2. The Massacre of the Innocents. 3. Eve presenting to Adam the Forbidden Fruit. 4. The Last Supper. 5. The Mater Dolorosa, the Virgin lamenting over the dead body of our Saviour. 6. Another of the same subject, containing several figures. These are only a few of the most precious, for within the present limits it is impossible to go into detail. Some time after the death of Raphael, Marc Antonio was very deservedly banished from Rome by Clement VII. Tempted by gold, he had lent his unrivalled skill to shameful purposes. According to Malvasia, he was afterwards assassinated at Bologna.

The last great picture which Raphael undertook, and which at the time of his death was not quite completed, was the Transfiguration of our Saviour on Mount Tabor. This picture is divided into two parts. The lower part contains a crowd of figures, and is full of passion, energy, action. In the centre is the demoniac boy, convulsed and struggling in the arms of his father. Two women, kneeling, implore assistance; others are seen crying aloud and stretching out their arms for aid. In the disciples of Jesus we see exhibited, in various shades of expression, astonishment, horror, sympathy, profound thought. One among them, with a benign and youthful countenance; looks compassionately on the father, plainly intimating that he can give no help. The upper part of the picture represents Mount Tabor. The three apostles lie prostrate, dazzled, on the earth; above them, transfigured in glory, floats the divine form of the Saviour, with Moses and Elias on either side. "The two-fold action contained in this picture, to which shallow critics have taken exception, is explained historically and satisfactorily merely by the fact that the incident of the possessed boy occurred in the absence of Christ; but it explains itself in a still higher sense, when we consider the deeper universal meaning of the picture. For this purpose it is not even necessary to consult the books of the New Testament for the explanation of the particular incidents: the lower portion represents the calamities and miseries of human life, the rule of demoniac power, the weakness even of the faithful when unassisted, and directs them to look on high for aid and strength in adversity. Above, in the brightness of divine bliss, undisturbed by the sufferings of the lower world, we behold the source of our consolation and of our redemption from evil."

At this time the lovers of painting at Rome were divided in opinion as to the relative merits of Michael Angelo and Raphael, and formed two great parties, that of Raphael being by far the most numerous.

Michael Angelo, with characteristic haughtiness, disdained any open rivalry with Raphael, and put forward the Venetian, Sebastian del Piombo, as no unworthy competitor of the great Roman painter. Raphael bowed before Michael Angelo, and, with the modesty and candor which belonged to his character, was heard to thank heaven that he had been born in the same age and enabled to profit by the grand creations of that similar genius. But he was by no means inclined to yield any supremacy to Sebastian; he knew his own strength too well. To decide the controversy, the Cardinal Giulio de' Medici, afterwards Pope Clement VII., commissioned Raphael to paint this picture of the Transfiguration, and at the same time commanded from Sebastian del Piombo the Raising of Lazarus, which is now in our National Gallery (No. 1.) Both pictures were intended by the cardinal for his cathedral at Narbonne, he having lately been created Archbishop of Narbonne, by Francis I. Michael Angelo, well aware that Sebastian was a far better colorist than designer, furnished him with the cartoon for his picture, and, it is said, drew some of the figures (that of Lazarus for example) with his own hand on the panel; but he was so far from doing this secretly, that Raphael heard of it, and exclaimed, joyfully, "Michael Angelo has graciously favored me, in that he has deemed me worthy to compete with himself, and not with Sebastian!" But he did not live to enjoy the triumph of his acknowledged superiority, dying before he had finished his picture, which was

afterwards completed by the hand of Giulio Romano.

During the last years of his life, and while engaged in painting the Transfiguration, Raphael's active mind was employed on many other things. He had been appointed by the pope to superintend the building of St. Peter's, and he prepared the architectural plans for that vast undertaking. He was most active and zealous in carrying out the pope's project for disinterring and preserving the remains of art which lay buried beneath the ruins of ancient Rome. A letter is yet extant addressed by Raphael to Pope Leo X., in which he lays down a systematic, well-considered plan for excavating by degrees the whole of the ancient city; and a writer of that time has left a Latin epigram to this purpose—that Raphael had sought and found in Rome "*another Rome*."—"To seek it," adds the poet, "was worthy of a great man; to reveal it, worthy of a god." He also made several drawings and models for sculpture, particularly for a statue of Jonah, now in the church of Santa Maria del Popolo. Nor was this all. With a princely magnificence, he had sent artists at his own cost to various parts of Italy and into Greece, to make drawings from those remains of antiquity which his numerous and important avocations prevented him from visiting himself. He was in close intimacy and correspondence with most of the celebrated men of his time; interested himself in all that was going forward; mingled in society, lived in splendor, and was always ready to assist generously his own family, and the pupils who had gathered round him. The Cardinal Bibbiena offered him his niece in marriage, with a dowry of three thousand gold crowns; but the early death of Maria di Bibbiena prevented this union, for which it appears that Raphael himself had no great inclination. In possession of all that ambition could desire, for him the cup of life was still running over with love, hope, power, glory—when, in the very prime of manhood, and in the midst of vast undertakings, he was seized with a violent fever—caught, it is said, in superintending some subterranean excavations—and expired after an illness of fourteen days. His death took place on Good Friday (his birth-day), April 6, 1520, having completed his thirty-seventh year. Great was the grief of all classes; unspeakable that of his friends and scholars. The pope had sent every day to inquire after his health, adding the most kind and cheering messages; and when told that the beloved and admired painter was no more, he broke out into lamentations on his own and the world's loss. The body was laid on a bed of state, and above it was suspended the last work of that divine hand, the glorious Transfiguration. From his own house near St. Peter's a multitude of all ranks followed the bier in sad procession; and his remains were laid in the church of the Pantheon, near those of his betrothed bride, Maria di Bibbiena, in a spot chosen by himself during his lifetime.

Several years ago (in the year 1833) there arose among the antiquarians of Rome a keen dispute concerning a human skull, which, on no evidence whatever, except a long-received tradition, had been preserved and exhibited in the Academy of St. Luke, as the skull of Raphael. Some even expressed a doubt as to the exact place of his sepulchre, though upon this point the contemporary testimony seemed to leave no room for uncertainty. To ascertain the fact, permission was obtained from the papal government, and from the canons of the church of the Rotunda, that is

of the Pantheon, to make some researches; and on the fourteenth of September, in the same year, after five days spent in removing the pavement in several places, the remains of Raphael were discovered in a vault behind the high altar, and certified as his by indisputable proofs. After being examined, and a cast made from the skull, and from the right hand, the skeleton was exhibited publicly in a glass case, and multitudes thronged to the church to look upon it. On the 18th of October, 1833, a second funeral ceremony took place. The remains were deposited in a pine-wood coffin, then in a marble sarcophagus, presented by the pope, Gregory XVI, and reverently consigned to their former resting-place, in presence of more than three thousand spectators, including almost all the artists, the officers of government, and other persons of the highest rank in Rome.

Besides his grand compositions from the Old and New Testament, and his frescoes and arabesques in the Vatican, Raphael has left about one hundred and twenty pictures of the Madonna and Child, all various—only resembling each other in the peculiar type of chaste and maternal loveliness which he has given to the Virgin, and the infantine beauty of the Child. The most celebrated of his Madonnas, in the order in which they were painted, are: 1. the Madonna di Foligno, in the Vatican. 2. The Madonna of the Fish, at Madrid. 3. The Madonna del Cardellino, at Florence. 4. The Madonna di San Sisto, at Dresden. 5. The Madonna called the Pearl, at Madrid. Eight of his Madonna pictures are in England, in private galleries.

There are but few pictures taken from mythology and profane history, the Cupid and Psyche, and the Galatea being the most important; but a vast number of drawings and compositions, some of them of consummate beauty.

He painted about eighty portraits, of which the most famous are Julius II.; Leo X. [the originals of both these are at Florence]; Cardinal Bibbiena; Cardinal Bembo; and Count Castiglione [the last at Paris]; the Youth with his Violin, at Rome; Bindo Altoviti, supposed for a long time to be his own portrait, now at Munich; the beautiful Joanno of Arragon, in the Louvre. The portrait called the Fornarina had long been supposed to represent a young girl to whom Raphael had attached himself soon after he arrived in Rome; but this appears very doubtful: Passavant supposes it to represent Beatrice Pio, a celebrated improvisatrice of that time. Besides these, we have seventeen architectural designs for buildings, public and private, and several designs for sculpture, ornaments, &c. But it is not any single production of his hand, however, rarely beautiful, nor his superiority in any particular department of art; it is the number and the variety of his creations, the union of inexhaustible fertility of imagination with excellence of every kind—faculties never combined in the same degree in any artist before or since—which have placed Raphael at the head of his profession, and have rendered him the wonder and delight of all ages.

We often hear the expression "*being on a good footing in the world*." The origin of this saying is evidently derived from an old custom. About four hundred years ago, the largeness of the shoe was according to the rank of the wearer, and the toes of a great man's slipper of honor were buckled up to his knee. Hence, being on a good footing meant the position of the wearer in society.